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KEEPER OF PRINTS  
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N.B. In preparing the present issue I have been indebted to Dr. W. Suida for making a minute comparison of the facsimile No. 3 with the drawing of the same subject at the Uffizi, and sending me his conclusions supported by the opinion of Dr. Emil Jacobsen and Signor Ferri; to Signor Gerolamo Calvi for suggestions and references clearing up difficult points in the interpretation of No. 4; to Mr. Herbert P. Horne for expert help in transcribing the texts of Nos. 6 and 7; to Sir Charles Holroyd for remarks on No. 11; and to Dr. C. Hofstede de Groot for information concerning No. 20. Obligations such as every candid student of Italian drawings must owe to Mr. Bernhard Berenson are acknowledged as far as possible in their place.

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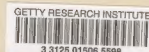
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## ALBRECHT DÜRER

### THE PLEASURES OF THE WORLD

THE scene is in an open park or pleasure outside a town. In the background, high in the central part of the sheet, the roofs and towers of the town close the view. Nearer, under the town wall, is a tilt-yard with a tournament in progress witnessed by a crowd of spectators on horse and foot. The tilt-yard is flanked to left and right by screens of trees; past the trees to the left men are dragging a lake or fish-pond; on its further bank are more men and horses, and beyond them in the distance an open country with trees and hills. In front of the tilt-yard the pleasure-ground lies open to the left; to the right it is closed in the middle distance by a group of tall trees which partly overhang an open bath-house. Within this are seen figures bathing and sitting, one hanging clothes upon the rail, and some conversing with their friends who lean and look on from the outside. The rest of the middle distance is occupied by an open lawn with a fountain; about the fountain are figures, one of them a bagpiper; towards it from the left come a rider galloping and a runner carrying two pitchers. Further to the left men, women, and a dog rest on the grass. Near the front, the space is divided into three by the stems of two trees, both drawn over the penwork of the background, that to the right very sketchily and lightly. In the space between the trees stand a fifer and drummer playing; to their right a round table is spread on the ground, at which sit couples feasting while another couple stand looking on. On the ground in front is a wine-cooler, and near it, in front of the musicians, sit a couple conversing. Past these, in the extreme foreground to the left, two women try to drag away a man lying apparently drunk. At the foot of the left-hand tree stands a horse; leaning against and partly behind the right-hand tree is a fool with cap and bauble. Quite in the foreground on this side a great prince or noble and his lady advance from the right, her long train carried by two pages, and look on at the festivity; while in front of them caper a greyhound and a poodle. A third dog in the extreme right-hand corner turns round to bark at an intruder, Death, who trots in with an antic gesture, carrying apparently a stretcher and small coffin on his shoulder. The monogram of the artist appears twice over near the wine-cooler in the foreground.

This very entertaining and important early drawing of Dürer's has never hitherto been brought to the notice of students. Of his manner in swift impromptu sketching from memory and invention, and his power of peopling the various planes of a landscape with a multitude of animated figures, there is scarce a better example. Neither of the two monograms is quite convincingly genuine; but the handwriting of the master is unmistakable in every line and trick of drawing; in the design and feeling of buildings and landscape, the shapes and shading of the trees, both trunk and foliage, the gestures and actions of men and animals (though those of the group to the extreme left may at first sight seem almost beyond him for ease and freedom); in the casting and folding of drapery, the convention of the pointed nose and chin, with two rings not quite closed at the top for eyes, which in hurried pen-work is his regular way of indicating the human face; above all, in the sense of

vitality and power which informs every corner of the sketch. At first sight, the scene looks as careless and mundane as any Flemish kermesse by Rubens or Teniers; but the addition of the grinning skeleton in the corner moralizes the picture in accordance with the graver temper of Dürer and his age.

The date must be about 1498, certainly between 1496 and 1500, in the first years of the artist's home life at Nuremberg after the ending of his *Wanderjahre*. Analogies with (not repetitions of) his other work of that period abound. Thus the composition of trees and landscape is in the very spirit of many of the early copper engravings and woodcuts. A similar open garden bath-house and its occupants are studied at close quarters in the early woodcut, Bartsch 128. The horse and rider in the middle distance match with those both of the 'Little Courier' engraving (B. 80) and the 'Knight and Man-at-Arms' woodcut (B. 131), while the runner with the pitchers has the very action of the man-at-arms in the last-named woodcut. The horse seen from the rear, with part of his tail tied up in a knot and the rest falling in two wisps at the sides, repeats a formula which we find in the 'Crucifixion' woodcut (B. 11). The fifer and drummer recall a kindred pair in Dürer's early picture (part of an altar-piece now broken up) in the gallery at Cologne<sup>1</sup>; so do the little gallopers in the tilt-yard recall those in the background of the same panel. The peculiar demonstrative or explanatory gesture of the prince's open hand recurs as a mannerism in several of the early woodcuts (B. 9, 61, 63, 67, 117), and in the 'Promenade' engraving (B. 94). The action and bearing of the lady at his side are closely related both to those of the lady in the same 'Promenade' and those of the wife in the 'Cook and his Wife' (B. 84). In costume as in sentiment the couples of young revellers are next of kin to those in certain etchings of the 'Master of the Housebook,' whom we know to have influenced Dürer in his youth (Lehrs 66, 73, 75). The extravagant pointed boots of the young men have disappeared; but their long flowing curls, sometimes fastened by a band round the forehead, their tight jerkins and hose and slashed sleeves remain; where the fashions have altered, it is to offer strict resemblances with Dürer's own early engravings. Thus the huge curling feather in the cap of the lady beneath the right-hand tree finds its exact fellow in the man's feather in the 'Promenade' engraving: see also the feather in 'The Lady and the Lansquenet' (B. 82). Compare the straddling legs and protruded stomach of the man in the last-named engraving and in one of the 'Five Soldiers' (B. 88) with those of both fifer and train-bearer in our drawing. Completely, again, in the spirit of the aforesaid 'Promenade' is that stealthy entry of the antic Death, which gives our drawing its meaning and attaches it to a whole cycle of similar figured moralities by Dürer and his compeers.

Pen and ink. Watermark, the high crown.

University Galleries.—Collection, Douce.

<sup>1</sup> For the date of the 'Jahsch' altar-piece to which this panel belonged, see Weizsäcker, *Catalog der Gemälde-Sammlung in Frankfurt a. M.*, p. 93.











## ALBRECHT DÜRER

### SKETCH FOR (OR FROM) A SEPULCHRAL RELIEF

FIGURES of a man to the left and a woman to the right, each turned somewhat towards the other. The man stands on a lion, the woman on a hound. The man is fully armed but unhelmeted, his hair covered with a high close-fitting embroidered cap. With his left hand he holds a long sheathed sword point downwards on the ground; with his right, which is pressed against his hip, a short rosary. The woman is richly dressed in the fashion of the time: her gown, open at the neck, shows an embroidered vest and some links of a heavy neck chain: her hair is covered with a very high and stiff close-fitting coif: her wrists are crossed, and from her right hand depends a long rosary.

Two other versions of this drawing are extant: one at the Uffizi (see *Publications of the Dürer Society*, vol. v, plate 12) and another in the Berlin Museum (see Lippmann, *Drawings by Albert Dürer*, vol. i, pl. 48). The Berlin version is obviously only a feeble copy of that of Florence. As between the Florence and the Oxford versions, the former has hitherto always been supposed to be the better. But this turns out to be a mistake. The Oxford drawing is the true original by Dürer, and in his finest manner; while the Florence version is only an accurate contemporary copy, with the addition of a false monogram and date (1517) and some shading about the feet. In places where the Oxford drawing shows a touch of no less sweep and certainty than delicacy, as in the magnificently drawn legs of the man, or in the outlines of the woman's gown, the Florence draughtsman is relatively timid and tentative; his shading and marking of folds, his drawing of armour and its enrichments, are less certain and direct; the mane of his lion less alive; above all the character of the heads in the Oxford example is far stronger, and the shadows modelling the cheek and throat of the woman are laid in a far more masterly way.

This drawing derives a special interest from its connexion with two works of the famous sculptor and bronze caster Peter Vischer, a friend and contemporary of Dürer's at



MONUMENT BY PETER VISCHER AT RÖMHILD



MONUMENT BY PETER VISCHER AT HECHINGEN

Nuremberg. The works in question are the sepulchral reliefs of Count Hermann of Henneberg and his wife Elizabeth Margravine of Brandenburg at Römheld, and that of Count Eitel Friedrich of Hohenzollern and his wife Magdalena of Brandenburg at Hechingen. Both of these are supposed to date about 1505-1510, the priority between the two being uncertain. Both are here figured in small for comparison with the Christ Church drawing. Both, it will be seen, are variants on a single theme; the Römheld monument the richer and finer of the two; but both immeasurably inferior to Dürer's drawing. In most details, but not in fineness of work, the Hechingen monument corresponds best with the drawing: e.g. in the absence of the lance, the spread of the standing man's legs, the motive of the short rosary held in one hand; as well as in the woman's dress and the length of her rosary. The whole scheme illustrates a kind of new departure taken by early Renaissance art. Gothic sepulchral design had been used to place the dead man and wife rigidly side by side, with the symbolic lion and symbolic hound at their feet: the Renaissance animates their shapes, and retaining the lion and hound, makes the figures stand in breathing postures of life. The question is, did Dürer furnish Vischer with this sketch, and did Vischer and his assistants work it out in each case with variations of their own; or did Dürer make the sketch from memory after seeing these monuments, or casts of them, on some visit to Vischer's studio? The question has been hotly contested: some, believing that Vischer was but a first-rate craftsman who for the most part carried out other people's designs, have held the former view; others, who take him to have been a gifted original artist, the latter (for a full discussion see Prof. L. Justi in *Repertorium für Kunstwissenschaft*, vol. xxiv, pp. 46-49). Either view presents serious difficulties. If Vischer and his assistants worked from such a masterly model as this drawing by Dürer, why did they not follow it to better purpose and produce finer results? If on the other hand Dürer's work is an improved recollection of what he had seen in Vischer's studio, why did he make certain changes not easy to explain, such for instance

as the omission of the helmet with its waving plumes, a thing which he loved to draw and which is common to both of the sculptured monuments?

Pen and bistre.

Christ Church.—Collection, Guise.











## SCHOOL OF MANTEGNA

### HERCULES AND THE NEMEAN LION

**H**ERCULES, seen nearly in full face and naked but for a drapery passed under his right arm and flying out in curves behind his back, stands astride with body bent to the left over the lion, whose jaws he tears apart with both hands. In the field to the left the inscription D. HERC. INVICTO.

In depicting this subject the Italians for the most part did not adopt the treatment customary on ancient gems and vases, in which Hercules is shown holding the lion clear off the ground and crushing it to death in his arms. They prefer to make the hero quell the brute in the manner familiar to them from the Bible story of Samson (compare the celebrated drawing of the same subject in red chalk by Michelangelo at Windsor). Indeed without the inscription there would be nothing to identify the present subject as Hercules rather than Samson; since the lion's skin is wanting and its place is taken by a decorative swirl of drapery. Drawings of this character are generally given to Andrea Mantegna: and the design has a style and grandeur worthy of him. But the hand is that of a careful pupil, not of the potent master himself; possibly the same pupil who carried out some of the decorative panels in oil which pass under Mantegna's name in various galleries (Louvre, Munich, National Gallery, Duke of Buccleuch, &c.). Such a pupil may have worked up the present elaborate drawing from a slighter sketch of Mantegna's own: and it seems to be from this drawing itself (before it was partly cut away at both sides) that a well-known plate was engraved by one of the best craftsmen of Mantegna's school, Giovanni Antonio da Brescia.

We give for comparison a reduced reproduction of the engraving in question. It reverses the drawing, but otherwise corresponds with it in all respects, except for loss of power and character in the head, for folds and edges of drapery less sensitively touched, muscles more mechanically rounded, and other small divergences which seem to betray the constraint of a copyist as well as that of a craftsman working in a more stubborn material than paper. It should be noted, however, that the structure and perspective of the body in the region of the hips and abdomen are quite as imperfectly expressed in the drawing as in the print. Some later hand has suggested in ink a correction of the outline at this point.

(Mentioned Kristeller, *Andrea Mantegna*, p. 460.)

Highly finished in greenish yellow and white body-colours on a warm gold-brown ground.

Christ Church.—Collection, Guise.



HERCULES AND THE NEMEAN LION  
FROM AN ENGRAVING BY GIOVANNI ANTONIO DA BRESCIA

THE HISTORY OF THE  
CITY OF BOSTON

FROM 1630 TO 1800

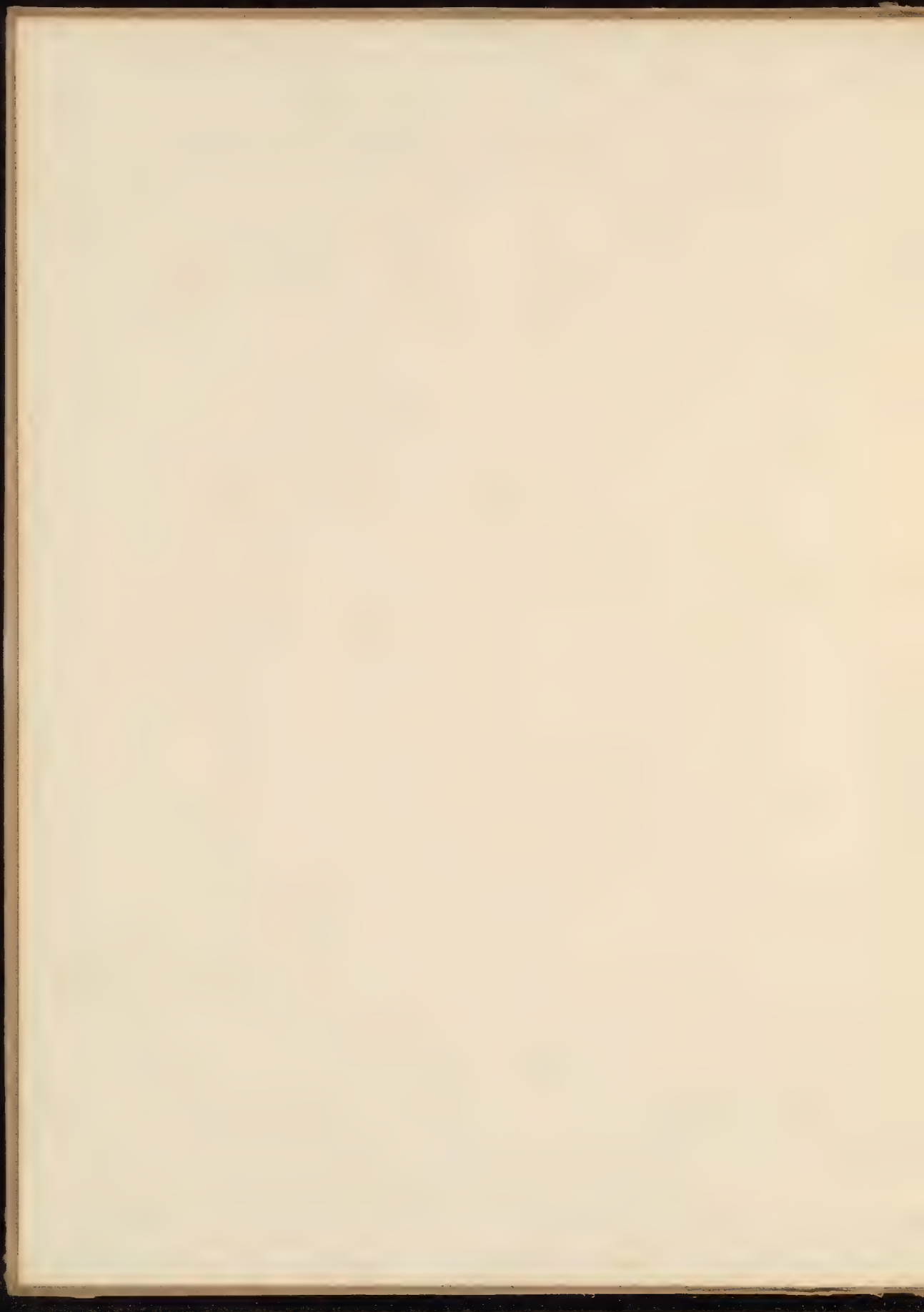
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IN TWO VOLUMES.  
VOL. I.  
BOSTON: PUBLISHED BY  
J. B. ALLEN, 1800.









# LEONARDO DA VINCI

## AN ALLEGORY OF STATECRAFT

PRUDENCE and Justice are seated together, both in female shape; but Prudence is twyformed above the waist, her left side and arm those of a young woman, her right those of a man. Correspondingly she has two faces looking opposite ways, one fair and feminine, the other masculine and old. Justice, a young and beautiful woman, with her right hand extends a mirror to the reverted male head of Prudence, and with her left hand holds a naked sword point upright. On the ground to the right of Prudence is a large poultry-cage; inside it is a snake; on its outside crouches a cock with wings spread, feathers bristling, and head turned back in terror towards a pack of dogs or wolves which come up from the right urged on by an old horned man or satyr. One dog or wolf attacks through the bars the snake inside the cage, which turns round to defend itself; another takes the food which Prudence, extending her female arm over the threatened cock, holds out to it. At the same time Prudence with her male arm and hand swings fiercely in the air a serpent, a bough, and what seems to be a brush or besom to beat the dogs off. Attached to the same hand of Prudence by a string is a dove flying near her head: in the space between the dove and the horned figure to the right, an eagle hovers in the air. The left foot of Prudence is drawn back, apparently to cover a dish of food on the ground near the cage, and near her right foot are small birds.

These strange forms and actions have been flung on the paper with even more than the artist's usual fire of brain and hand, so that at first sight the sketch might be thought to present some bewildering yet beautiful scene of magic or witchcraft. But it is in fact only a cold and false political allegory, touched by the hand of genius. The meaning can be made out without too much difficulty (though I believe it is here attempted for the first time) by a student familiar with the age and circumstances<sup>1</sup>. In the first place the likeness of the two cardinal virtues, Prudence and Justice, cannot be mistaken. From the days of the early Tuscan sculptors and long before, Prudence had been usually figured with an old and a young face looking opposite ways, one of them into a mirror; and sometimes with the addition of her familiar snake (the wisdom of the serpent). The naked sword held upright is a no less constant emblem of Justice, commonly with the addition of the scales; but in this instance she has to hold the mirror up to Prudence, and has no hand free for the scales<sup>2</sup>. That the Prudence and the Justice here personified are those of Ludovico Sforza (Il Moro), Leonardo's great protector at Milan, we may be sure, both from the artist's own notes referring to other designs of kindred purport and from the implements held in the avenging hand of Prudence. The three-looped serpent is the famous emblem of the viper (*biscia* or *biscione*), taken over by the Sforza from the Visconti and used by them as the badge of the duchy of Milan: whence in contemporary verse the city is often personified as *l'Angue*, the Snake. The bough with the leaves may be either laurel or mulberry (*moro*), both used heraldically by Ludovico, while yet another of the devil devices is the sweeping-brush (*spazzola* or *scopetta*). The dove tied by a string doubtless alludes (inasmuch as it was her favourite emblem) to Ludovico's sister-in-law, Bona of Savoy, the mother of his nephew Gian Galeazzo, who was the

rightful heir to the duchy. Some time after the death of his brother, Ludovico thrust Bona from her guardianship, and got her and her boy completely under his power. Posing at first as a devoted uncle and solicitous protector to the latter, he gradually usurped in his own person all the powers of the state. In consolidating his position by guile and crime, Ludovico made bitter enemies, whose reproaches he chose to regard as instances of the envy which inevitably pursues fame and glory. We find him employing poets, historians, and artists to illustrate this view of his own beneficence and the baseness of his enemies; among artists the great Leonardo, who has left verbal notes for several such designs. The imagery of these is sometimes very obscure, at other times clear enough, e.g. 'the Moor with spectacles, and Envy and false Ill-fame, and black Justice on the side of the Moor'<sup>3</sup>.

The main idea, then, of this brilliant sketch is clearly that of the Prudence or Policy of the Moor, at the prompting of his Justice, about to destroy with one hand certain enemies of his state and power whom he is feeding, or has fed, out of the other. The snake in the cage must again be the *biscione*, and signify the state of Milan under Ludovico's safeguard. The frightened cock (Ital. *gallo*) protected by his wisdom is an obvious punning symbol for his young nephew, the rightful heir Gian Galeazzo, whose trusty guardian he always pretended to be<sup>4</sup>. The swooping bird of prey may possibly stand for the eagle of the Empire, ready to turn Italian dissensions to its own profit; or it may be only a further symbol for Ludovico himself, who among a hundred other similitudes is likened by his special court poet and flatterer, Bernardo Bellincione, to a falcon poisoning itself on its wings and waiting for the right instant to strike<sup>5</sup>.

Can we determine the particular enemies typified by the dogs and the figure with horns? At an early stage of his usurping career (1479-80) Ludovico encountered and put to death a staunch opponent in Cecco Simonetta, the devoted minister and friend of the widowed Bona and her son. The congratulations of another court poet on this event are couched in language closely akin to the spirit of Leonardo's sketch. 'Look,' cries this rhymist, 'look on the god-like Moor, who has spent his life-blood to nourish his Duke, and to defend the Snake'—i. e. Milan—'from the Italian furies in the hand of Cecco'<sup>6</sup>. It was Ludovico's aim to spread and keep up this idea that Cecco's opposition, had it been successful, would have let loose all manner of enemies against the state. Altogether, pending a more certain explanation, it looks possible that the old horned hunter may be meant to stand for Cecco Simonetta in the guise of a demon or satyr, urging on the 'Italian furies' in the shape of hounds or wolves. It is true that Leonardo did not come to Milan till the second year after Cecco's execution; but that event remained one of the stock achievements on which Ludovico based his claim to public gratitude, and which he might well have charged Leonardo to commemorate. In any case, the drawing has all the characteristics of the artist's first or Florentine period, and must belong to quite the early time of his residence at Milan.

Pen and bistre.

Christ Church.—Collection, Guise.

<sup>1</sup> Ma il Moro nostro fu come el falcone  
(Che sta sull' ale, d' un bel tratto attento)

Quoted by Dr A. Dim, *Archivio Storico Lombardo*, 1904, p. 723, in an article on the relations of Ludovico and his nephew as illustrated by the *Consuetudine* of Bernardo Bellincione. For the present inquiry this whole article is full of lights.

<sup>2</sup> Ecco  
Il divo Mauro, il qual si fece esangue  
Per nutrire il suo Duca, e scampar l'Angue  
Dall' Italiane furie in man di Cecco.

The Poet is Paolo Geronimo del Fiesco; from whom and Bellincione there was kept up an interchange of three sonnets on the same theme and with the same rhyme-endings. See *Le Rime di Bernardo Bellincione, rivedute sui manoscritti, emendate ed annotate da Pietro Frattini*, Bologna, 1890, p. 2.

<sup>1</sup> The drawing has been described pretty fully, but without an inkling of its real meaning, by the late Eugène Muntz in his book on Leonardo da Vinci (vol. II, p. 3 of the English edition).

<sup>2</sup> For one parallel out of scores that might be quoted, take the figures of these same Virtues (Bartach 52, 54) in the set of fifteenth-century engravings known as the *Parade of the Virtues*.

<sup>3</sup> See Richter (J. P.), *Leonardo da Vinci*, vol. I, nos. 670-72, and especially Solmi (E.), *Leonardo*, pp. 71, 72.

<sup>4</sup> Galeacius, ab gallorum cantu qui (thani victoriam portenderunt appellatus, unde auspiciatissima regnumque nomen' (Merula, *Antiquitates Vicecomitatus* &c., ed. 1625, lib. x, p. 325). The story was that the first Galeazzo, the son of Matteo Visconti by his wife Bonacosa de' Borri, had been so christened because on the night of his birth a loud and continual crowing of cocks was heard, portending, it was thought, the victory which the Archbishop Ottone Visconti was then actually winning in a faction fight (Corio, *Historia di Milano*, ed. 1855, vol. I, pt II, p. 593).











## LEONARDO DA VINCI

### AN ALLEGORY OF FAME AND ENVY

*(This drawing is on the back of the same sheet with the last.)*

A GENIUS winged at the shoulders and heels, and identified by an inscription as Fame or Virtue (*Virtù*, but Excellence as perhaps a nearer translation), pursues with lifted lance in the left hand, and a book advanced by way of shield in the right, a long-haired stripling armed with a bow and identified as Envy, who in retreating draws an arrow to the head. The arrow is tipped with a human tongue. Where it is about to strike a black blot has already been made, presumably by a similar arrow, on the book of Fame. Further to the left, on a much smaller scale, is very lightly sketched a figure of what seems to be Fame blowing through a long trumpet into the ear of one who will not hear, but stooping covers his ears with his hands. Along the top of the sheet is inscribed the saying, 'Substance shall sooner be without shadow than Virtue without Envy.'

The text of the several inscriptions is as follows, abbreviations being indicated by italics:—

fama ovrero la virtu

lanvidja

prima fia il corpo sanza lonbra che la virtu sanza juvidja

The passing thought indicated in the slighter of these two sketches needs no comment. In the main sketch the action of the two figures is again vehement with life: its purport is quite plain from the inscriptions, and becomes plainer from comparison with the subjects that follow on the sheet to be next reproduced.

Pen and bistre.

Christ Church.—Collection, Guise.









# LEONARDO DA VINCI

## TWO ALLEGORIES OF ENVY

I (*in centre of sheet*). Envy stronger than Death.

Death, figured as a human skeleton, crawls on all fours towards the left, carrying on his back a bundle of pikes and halberds, on which sits Envy in the likeness of a naked hag wearing a mask of beauty. She lifts her left hand towards heaven with a gross gesture of insult: from her mouth issue heart-shaped flames and smoke: sprays of laurel, olive, &c. prick her like arrows in the eye and ear. Behind her, fastened by a band round her loins, is a bow and quiver: the arrows in the quiver are tipped with human tongues for arrow-heads. In her right hand, besides the bridle by which she rides Death, she holds a vase of flowers.

The full meaning of this allegory is explained by a text written in the artist's usual reversed script at the left of the page:—'This Envy is figured flouting at heaven because if she could she would use her strength against God. She is made with a mask of fair pretence upon her face. She is so made that she is wounded in the sight by palm and olive, she is made with her ear wounded by laurel and myrtle, to signify that victory and truth (?) offend her. She is made with many lightnings issuing from her to signify her evil speech. She is made lean and dry as being in continual wasting desire, she is made having her heart gnawed by a fiery (?) serpent. She is given a quiver having tongues for arrows, because with the tongue she daily offends. She is given a leopard's hide because the leopard through envy kills the lion by guile. She is given a vase in her hand full of flowers and under these full of scorpions and toads and other venomous things. She is made riding on Death because, dying never, she was given dominion over Death. She'—the subject of the sentence is here changed, and becomes Death instead of Envy—'she is made with bridle in mouth and loaded with weapons as being all instruments of Death.' Leonardo's sketch tallies at all points with his written text, except that neither the leopard's hide nor the toads and scorpions hidden by the flowers are visible.

II (*towards right of sheet*). Envy twin-born with Excellence.

Virtue or Excellence, a handsome youth wearing a wreath of laurel, stands in profile to the left and is faced by Envy, a female figure springing from the same trunk with himself. Here again Envy wears a fair mask, and her sight and hearing are wounded by the sprays of myrtle or olive which Virtue holds in either hand. With her left hand held behind his back she is setting fire to Virtue's wreath, with her right hand she withdraws (doubtless to use it against him) an arrow from his quiver. From her mouth a serpent springs to strike his face and from her back issues a scorpion's sting. At foot is a text giving only a summary hint of the meaning of the design:—'Virtue is no sooner born than she' (the feminine is grammatical only: Virtue is for Leonardo a masculine personification) 'gives birth to Envy against herself, and sooner shall substance be found without shadow than Virtue without Envy.' The last clause of this moral saying we have already found written above another design of similar purport.

Bitter experience of his own might well be supposed, from the word *Intollerabile* written along the upper margin of the sheet, to have prompted Leonardo thus to illustrate the old motto, *Virtutis comes Invidia*. But it is on the whole more likely that the sketch belongs to the same cycle as the preceding two, and was done to order as an illustration of the view which Ludovico il Moro took of those whom he chose to regard as his enviers and detractors. The frost of intellectual pedantry blights the invention, and but for the text which explains the designs we might imagine that Envy, wounded by the palms and laurels of Virtue, was the victim and not the assailant. The actual drawing, nevertheless, is touched with the unfailing fire and magic of Leonardo's hand, and the stealthy amble of Death on four feet is as grim a piece of *macabre* imagination as can be found.

Pen and bistre.

Christ Church.—Collection, Guise.

Here follows the exact text of the two inscriptions as nearly as I can give it. Both text and rendering differ in several points from those given by Dr. J. P. Richter, *Leonardo da Vinci*, I, p. 353, no. 677. Gaps at the ends of lines caused by the clipping of the page have to be conjecturally filled up, and the reading remains in some cases uncertain. Contractions are not given as such, but printed out, and the places where they occur indicated by italic letters.

I. questa jnvidj si figura chole fiche *verso* jlcie[lo]<sup>1</sup>  
perche se potessi vtjerebe le sue forze chontro a[dio]  
fasi cola maschera jn uolto djbela djmostra[tio]  
ne fassi che le ferita nella vista da palm[a]  
e olivo fassi ferito lorechio dj lavro [e]  
mjrtio assignjficare che vettoria ever[ita?]  
loffendono fasselle vssire molte folgore  
assignificare il suo maldjre fassi mage[ra]  
essecha perche sempre jncontinuo strugimen[to]  
fasselle jlcore roso da vn serpente enfiar[ma]  
to fasselle vnturchasso che le frecie [...?]  
lingue perche speso chon quela offende  
fasselle vna pele dj liopardo perche chuel[lo]  
per invidja amaza ilione choningano  
fasselle vnuaso jn mano pien dj fiorj ess[otto]  
acquelj pien dj scorpionj erospj e al[tri]  
venenj fasselle chavalcare la mo[rte]  
perche lanvidja non morendo mai lau[eu]a?  
asignjoregiare fasselle labriglia jn[boc]  
cha e charicha dj djversi armj perche [son?]  
tuttj strumenti de la morte

II. subito che nasce la uirtu que  
la partorisscie chontra se lanvidja  
e prima fia il corpo senza lom  
bra chella virtu sanza lanvidja

<sup>1</sup> Similarly Dante, *Inferno*, xxv. ll. 1-3.

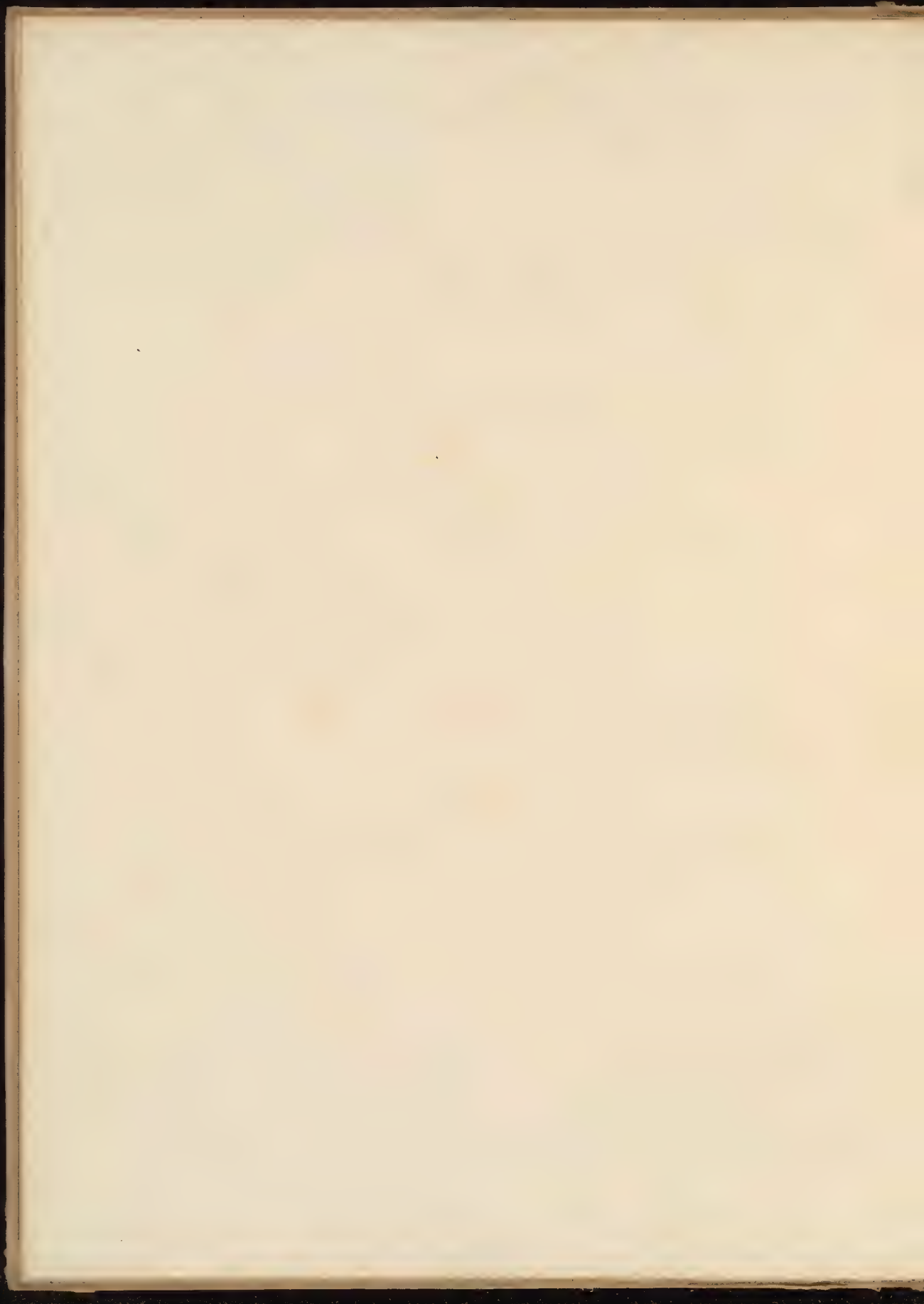




Handwritten text in a medieval script, likely Latin, arranged in two columns. The text is dense and appears to be a liturgical or scholarly manuscript. The script is a cursive Gothic hand, with some letters showing characteristic medieval flourishes. The text is written on a parchment-like surface, which is slightly discolored and shows some wear.



Small handwritten text or notes located below the main illustration, possibly providing a caption or additional commentary. The text is written in the same medieval script as the main text on the left.





## LEONARDO DA VINCI

### TWO ALLEGORIES: OF EVIL THINKING, AND OF PLEASURE AND PAIN

(These two subjects are drawn on the back of the same sheet as the two preceding.)

I (*towards left of sheet*). A monstrous toad marches to the left bestridden by two hags, personifying the one Envy and the other Evil Thinking or Ingratitude, and followed by Death walking on foot. Envy seated in front leans forward fiercely to shoot an arrow tipped with a human tongue from a bow at some unseen enemy; at her left side hangs a quiver full of similar arrows. The hag behind her with her right hand draws out one of these, probably to hand to her when the first has been discharged, while in her lowered left hand she holds a thonged whip, doubtless to urge on either Envy or the toad which carries them both. The skeleton Death with scythe and hour-glass toils behind on foot.

The symbolism of this allegory becomes plain enough by comparison with that of the two already figured from the front of the sheet. It is further explained by the six words of inscription which are written under the toad and seem to identify his riders, the hinder hag as Evil-thinking or Ingratitude, her companion as Envy. As for the toad himself, there exists a MS. note of Leonardo's in which he tells how that animal shuns the light of the sun, or if exposed to it swells up his body so as to screen his head: hence he is a symbol of those to whom clear and shining Virtue is hateful<sup>1</sup>.

II (*to right of sheet*). A male figure seen in full front, standing with one foot on a cake of mud and the other on a plate of gold. Its trunk divides above the waist into two bodies joined back to back, each having a separate pair of arms and shoulders and a separate head. The two heads are seen in profile; that to the left is young, smooth and beautiful, that to the right, old, bearded and careworn. The former stands for Pleasure, the latter for Displeasure or Pain. Pleasure with advanced right arm holds out a reed or cane in leaf, of growth taller than a man, with its cut end resting on the ground, while with left hand thrust backwards he scatters a handful of gold upon the ground. Pain with raised left hand displays a branch of fruits and one of palm, and with the right thrust back, crossing the left arm of Pleasure, scatters on the ground a handful of caltrops (*t-iboli*), the sharp three-pointed irons said to have been of Leonardo's invention, and used in war to make ditches and muddy places treacherous for an enemy).

Here again the meaning of most of the symbolism is fairly obvious. It is further explained by brief texts over the heads and under the feet of the twyformed personification, and by a third and much longer text carried over the top of the other design to the left, with which, however, it has nothing to do. The first inscription runs in English:—'Pleasure and Displeasure (or Pain) are made twins because one is never without the other, as though they were joined in one. They turn their backs to each other because they are contrary.' Below, we read of the surfaces on which the feet stand severally, 'gold,' 'mud.' Below this, the moral in brief of the whole design:—'If you shall choose

Pleasure know that he has behind him one who will deal you tribulation and repentance.' Then the long explanation to the left, which neglects certain features of the design altogether, as the palm and fruits gathered by Pain and the gold squandered by Pleasure, while it runs on at great length about the single emblem of the cane and its collateral meanings. 'This is Pleasure together with Pain, and they are figured as twins because one is never disjoined from the other. They are made with their backs turned to each other because they are contrary one to the other. They are made rooted in one body, because they have the same foundation, inasmuch as the foundation of pleasure is toil with pain, the foundations of pain are various and loose pleasures. Therefore Pleasure is figured here with a cane in his right hand which is useless and without strength (?) and the wounds made with it are poisoned. In Tuscany they are put to support beds to signify that here vain dreams are dreamed and here great part of life is consumed, here is thrown away much useful time; that is the time of morning, when the mind is sober and rested and the body accordingly fit to resume fresh labours; there moreover are taken many vain pleasures both with the mind imagining to itself impossible things and with the body in taking those pleasures which are often cause of the failing of life; so that for this the reed is held, for such foundations'—

Pen and bistre.

Christ Church.—Collection, Guise.

The Italian texts run as follows.—(*To I*) *Jl mal pensieri ovvero Jngratitudjne e invidja* (in this order and sense I am inclined to read, instead of with Dr. Richter, *Jl mal pensieri è invidja over Jngratitudjne*).

(*To II*): *piacere e dispiacere* (these words are mutilated) *fanosi binati perche mai luno e senza laltro chome se fussin apichati voltansi le sciene perche son contrari.*

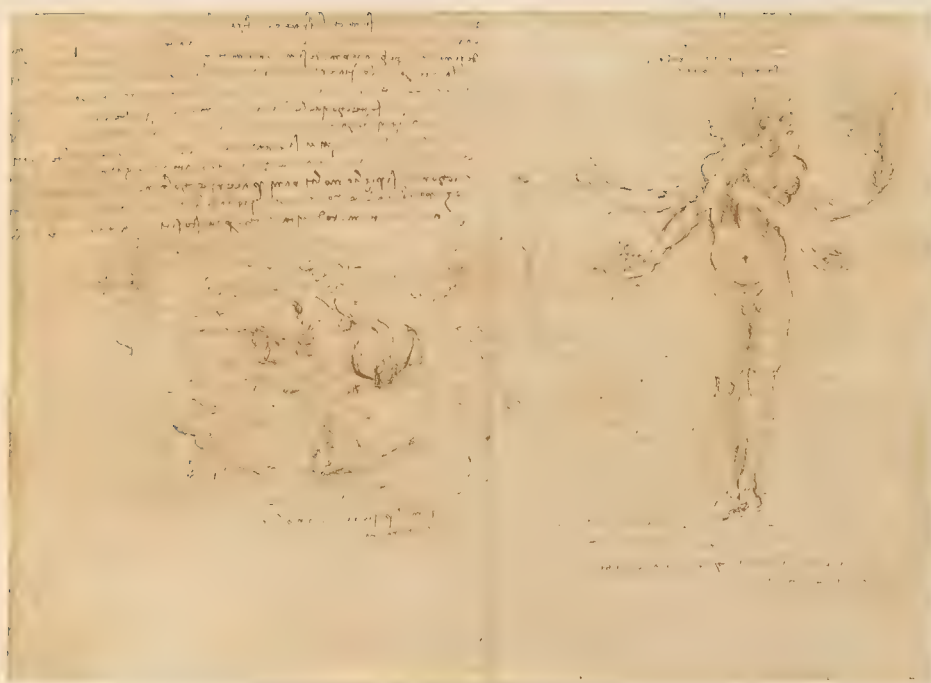
*oro fango*

*se pigleraj il piacere sapi che lui adjrieto asse chitti porgiera tribolatione e pentimento*

questo si e il piacere insieme chol djsspiacere e figuransi binati perche ma luno esspichato da la[ro] fanosi chole schiene voltate perche son contrari luno al altro fanosi fondati sopra un medesimo corpo perche ano vn medesimo fondamento *jmperochel* fondamento del piacere si e la fatica chol djspiacere el fondamento del djspiacere si sono j varj e lascivi piacerj. E pero qui si figura chola chana nela man destra che vana e senza fr[?] e le punture fatte cho quele son uenenose mettansi yn toscanna al sostegnjo de' letti a signifficare che quvj si fano j vanj sognj e quivi si chonsuma gran parte de la vita quvj si gitta di molto utile tempo cioe quel de la mat[i]na che la mente e sobbia e riposata e chosi il corpo atto a ripigliare nove fatiche anchora li si pigliano moltj vanj piacerj e chola mente jmaginando chose jmpossibilj e chol corpo pigliando que piaceri che spesso sono cagione dj mancamento dj ujta sicche per questo si tjene la chana per talj fondam[enti]

<sup>1</sup> See Ravaisson Mollien, *Les manuscrits de Léonard de Vinci*, vol. vi, ff, fol. 17, and Richter, *Leonardo da Vinci*, vol. ii, no. 1341. For the sources and the purpose of these notes of Leonardo on the legendary habits and emblematic meanings of animals, see Cuvri (G.), *Il manoscritto H di Leonardo da Vinci*, in *Archivio Storico Lombardo*, 1898.









## BOLTRAFFIO

### STUDY FOR THE HEAD OF A MADONNA

**H**EAD nearly in full face, turned very slightly towards the left and inclined a little to the right; eyes looking down; hair divided in the middle, with the front locks flowing loose beside the temples and cheeks.

This drawing, of a class once universally given to Leonardo, betrays unmistakably the hand of his pupil Boltraffio. The beautiful model is identical, both in type and expression, with that in Boltraffio's well-known Madonnas at Buda-Pest and in the Poldi-Pezzoli Museum at Milan. The lack of inspiration in the touch, the hard, insistent, not perfectly sensitive modelling of the downcast eyes and lids, the emphatic making out of the oval of the shadowed cheek, the somewhat wiry distinctness of the rippled locks of hair, the shading which runs downwards from right to left instead of from left to right—all these are marks that unmistakably distinguish the pupil from the master. There exist by Boltraffio no inconsiderable number of drawings, executed some in this manner with silver-point line, and others in tinted crayons, a method of which he was one of the earliest artists of the Renaissance to make use.

Silver-point on bluish-grey prepared paper.

Christ Church.—Collection, Guise.









## MICHELANGELO

### (A) STUDY FOR A GROUP OF THE VIRGIN AND CHILD WITH ST. ANNE

#### (B) STUDIES OF A BACK AND SEVERAL HEADS

##### (A)

ON the right knee of the seated St. Anne sits the Virgin holding the Child to her right side. St. Anne is turned in three-quarters towards the left, the Virgin is in nearly full face. The Child, who seems to be supported partly by the Mother's right arm and partly by a band or strap passing over her left shoulder, holds up one hand to his face and the other to the top of his head, as though to screen himself from some unwelcome object. The Virgin's left arm is extended downward across her mother's body till their two left hands nearly touch.

This is eminently a sculptor's drawing. The artist has conceived the general idea of a group of the three figures thus seated, and has sat down pen in hand to block it into some kind of shape while it was still half vague in his mind. As he works he feels the forms as it were imperfectly emerging from the marble; and with rough impetuous hatchings in whatever direction expresses his feeling best, tries an arrangement for the light and shade of his main masses, for the inclinations of the heads and leading positions of the limbs, and two or three principal motives for the action and reaction of limbs against drapery. The sketch is of first-rate interest, both for its intrinsic quality and from the fact that it shows Michelangelo inspired by a motive of Leonardo da Vinci. Leonardo was the first great artist to conceive this subject of the Virgin Mother seated childwise on her own mother's lap. The finished result of his idea is in the well-known picture at the Louvre: an earlier and perhaps even more beautiful stage of it is illustrated in the cartoon at the Royal Academy. Not long after the downfall of his patron Ludovico il Moro at Milan, Leonardo went back to seek employment at his old home, Florence; was commissioned by the Servite Brothers of the Annunziata to paint a picture for their high altar, and with his constitutional inability to concentrate himself on the task in hand, had after endless delays got only so far as to produce, by the spring of 1501, a cartoon which all Florence, we are told, flocked to see. That cartoon, now lost, differed from the earlier one at the Royal Academy in that it contained, like the Louvre picture, the motive of the Child leaning over to play with a lamb, and not, like the Academy cartoon, the motive of his blessing the infant Baptist. The painter probably had both cartoons with him in the house of the Servite brothers; whither Michelangelo, the sullen and jealous young genius just back from his four years of successful work at Rome, in all likelihood went with the rest. At any rate he knew of Leonardo's design: and this sketch shows how the knowledge worked in his mind. In the general arrangement of the figures and relations of the heads it more nearly resembles Leonardo's first than his final scheme: but it introduces neither the Baptist nor the lamb. By the long proportions of the women's bodies and something in the general air and character of the Virgin, it is nearly related to the Roman *Pietà* of 1498, and may safely be assigned to the year 1501.

##### (B)

(*On the reverse of the same sheet.*) In the lower left corner, the back of a male model is carved out with swift and powerful pen-hatchings showing the artist's unrivalled knowledge of structure and muscle: in the space left vacant, turning the paper at right angles, one bearded head of a man is modelled in the same complete and energetic fashion; beside him to the right the long-haired head and part of the trunk of a handsome youth are more lightly and delicately sketched; while further to the left, drawn in profile with strokes few but fierce, is the stooping head of a somewhat grotesque beardless model with warty chin and lean knotted throat; and in the extreme left lower corner a woman's head in three-quarter face merely outlined. These studies, in Mr. Berenson's opinion, may be of three or four years later date than the group on the front: the modelling of the man's back much resembles that in certain drawings for the cartoon of the Bathers (1505). The work both on the back and front of the sheet has suffered to a certain extent, in the first instance from the corrosion of the paper by ink, and later from damp.

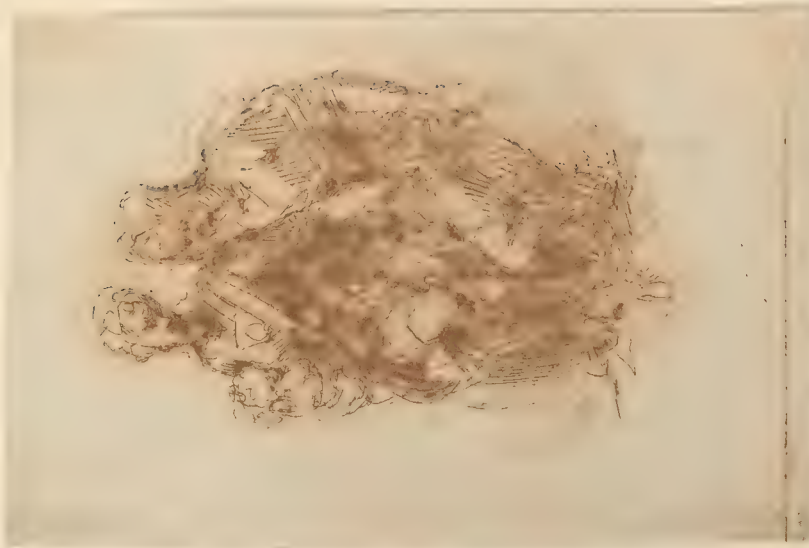
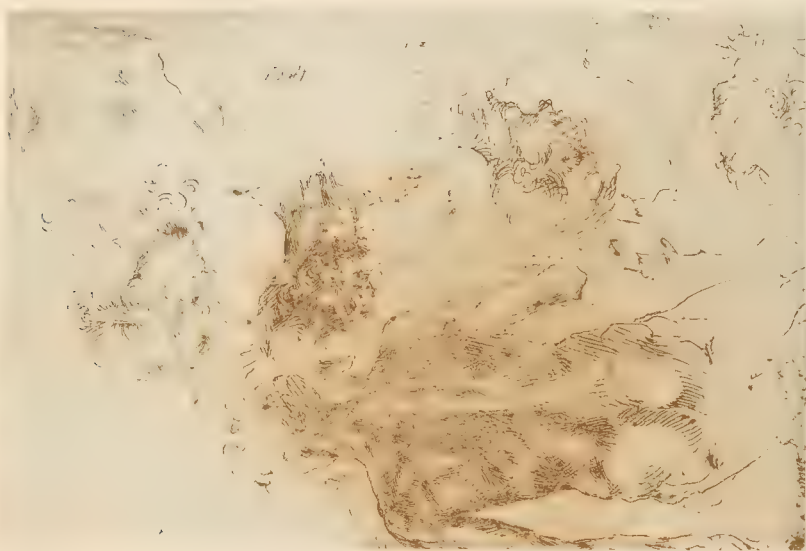
(See Robinson, *Critical Account*, no. 22, and Berenson, *Florentine Drawings*, vol. II, no. 1561.)

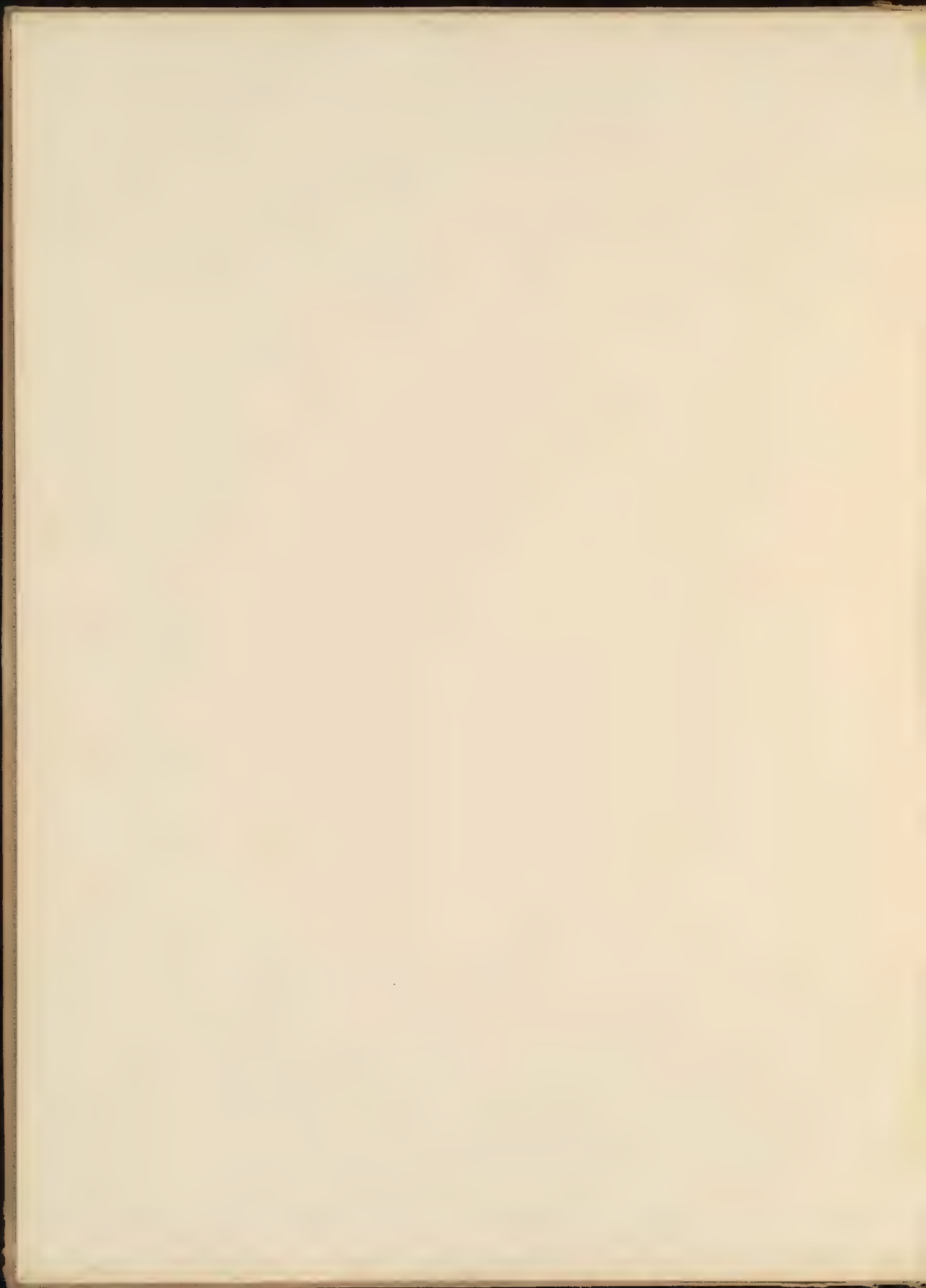
Pen and ink.

University Galleries.—Collections, Crozat, Lagoy, Dimsdale, Lawrence.

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## MICHELANGELO

### STUDY OF A WOMAN'S HEAD

**H**EAD and shoulders; the shoulders, very lightly sketched, are seen nearly from behind, the head inclined in profile over the right shoulder, the eyes looking somewhat down. The hair is almost concealed by a peaked cap of fanciful curved shape; in the ear is a pendent ear-ring.

No drawing of Michelangelo's is better known than this; but it could not reasonably be omitted from the present series. The work is of the very finest quality by its expression of combined strength and sweetness, and by the certainty and sensitiveness with which the face and throat are modelled. It belongs to the earlier period of the artist's employment on the Sixtine ceiling, and represents a type of intellectual beauty which recurs often among the scenes and decorations there depicted.

(See Robinson, *Critical Account*, p. 11, no. 10, and Berenson, *Florentine Drawings*, vol. I, p. 182, and vol. II, no. 1525, pl. cxxx.)

Red chalk.

University Galleries.—Collections, Casa Buonarroti, Wicar, Lawrence.









## MICHELANGELO

### STUDY OF A LEG

TOWARDS the right of the sheet is drawn the naked left leg of a man, seen from the right side and somewhat in front. The leg is held stiff and unbent, with the foot pointed downwards but not carrying the weight of the body (otherwise the toes would be more bent). Both outlines and shading show that the muscles are in a state of tension, the sartorius muscle of the thigh being especially prominent. Special marks indicate places where the bone comes to the surface; and beside the knee is a sketch of the bones of that joint. Part of the abdomen next the thigh is slightly sketched: towards the middle of the sheet is a slight outline sketch of the same leg seen from the other side. Some vague lines in black chalk which appear towards the left are not given in the reproduction.

Work of masterly certainty and distinction both in outline and modelling, showing at its highest Michelangelo's power in drawing from the living model. For what purpose such a study of muscular tension may have been done it is difficult to determine. The drawing to all appearance belongs to the latter years of Michelangelo's employment on the Sixtine ceiling (1510-12). But it has not been used for any figure in that composition, and seems more naturally fitted for one of the captives or 'slaves' designed for the monument of Julius, on which the artist resumed work in the latter year. See for instance the slave in the right-hand lower corner of the sheet in the University Galleries already given (Pt. I, no. 6), where the left leg is nearly in this position. Or it may have been simply a study made to instruct a pupil. To a pupil at any rate it must have been given; since on the other side of the sheet is a drawing by such a pupil (see next number). The side bearing the pupil's drawing has always been treated as the front of the sheet, and the side bearing the master's drawing as the back; whence the latter has remained until now unknown to students.

Red chalk.

Christ Church.—Collection, Guise.

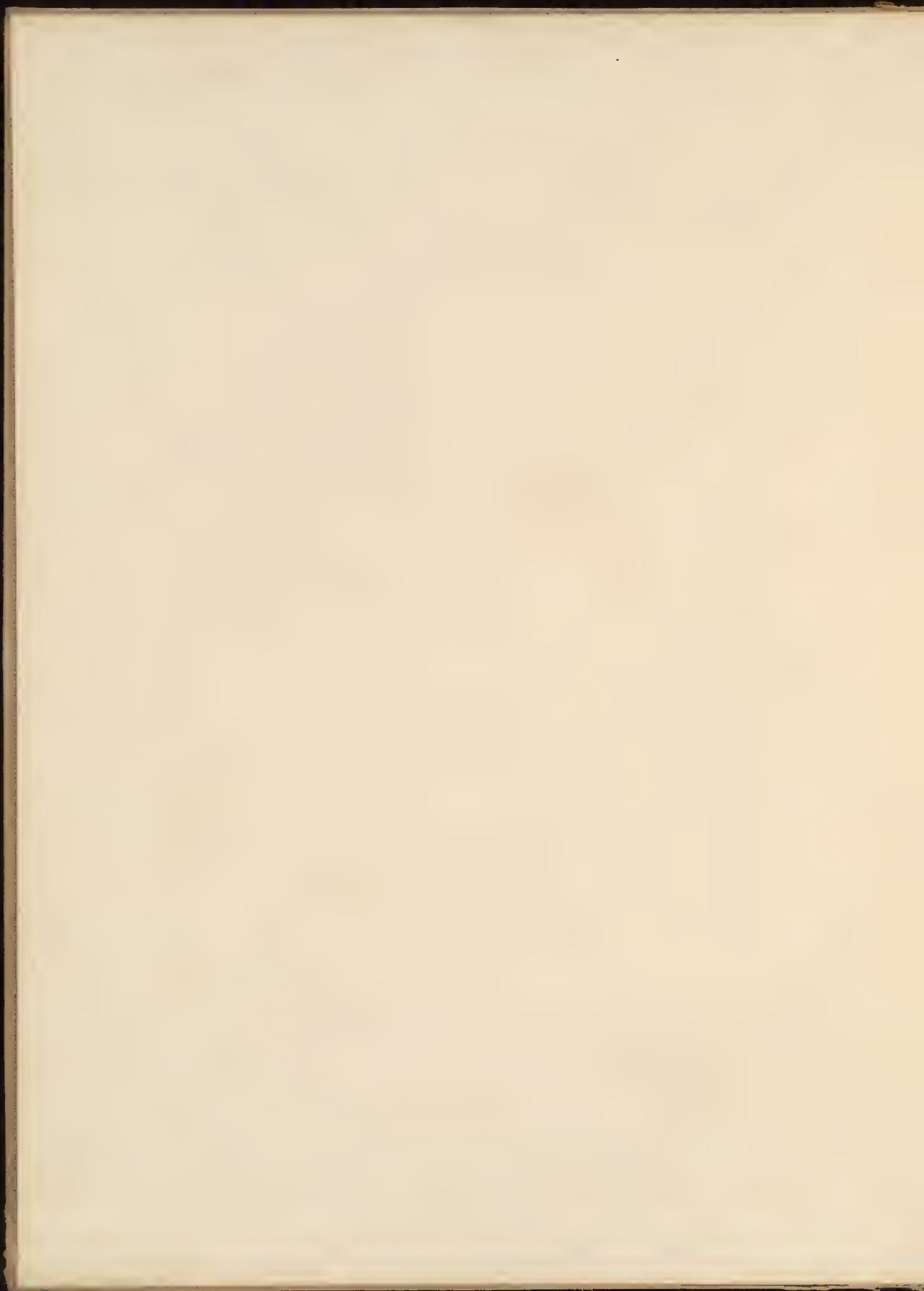






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PLATE 10



## SEBASTIAN DEL PIOMBO (?)

### SKETCH FOR A FAMILY SCENE

(*Drawn on the other side of the same sheet with the preceding subject.*)

INTERIOR of a chamber: to the left a woman, seated on the floor and looking in profile to the right, is at work with distaff and spindle. Opposite her to the right, also on the floor, a bearded man lolls sleeping with his right leg drawn under him and his head supported on his left hand, which rests, as does his extended right arm, on an uncertain draped piece of furniture, possibly table, chest, or narrow bed. Between the woman and the man are two children playing: one, standing on the floor and half resting on the doubled knee of the woman, faces to the right, and with his left hand holds before his face a large peaked mask, at which the other child, standing opposite him, peers curiously. In the foreground another child lies prone in its cradle on the floor, with its face pressed into the pillows; while a crouching cat approaches stealthily from the left.

This spirited but second-rate drawing has hitherto prevented any attention being given to the really much finer piece of work last discussed, which is on the other side of the same sheet. That is true Michelangelo: this, though commonly given to him, is really by an inferior hand. The forms and character of the woman's face and head, the clumsily suggested structure of her hands, the dubious attachment and proportions of the man's arms, the want of meaning in the long cross folds of drapery passing over the laps of both man and woman, the generally loose and indeterminate touch with the chalk, all point to an imitator rather than to the master himself. Mr. Berenson may probably be right in contending that the imitator in this case is the Venetian Sebastian del Piombo. The figures must have been drawn under a strong impression from the decorative and symbolic groups of mothers, men, and children in the soffit and lunette spaces of the Sistine ceiling. Both Sir J. C. Robinson and Mr. Berenson have allowed the design to pass as possibly one for a Holy Family. But there is nothing scriptural in its intention. The conventionally draped sleeping man looks indeed like Joseph, and the spinning woman might very conceivably be Mary; but such an interpretation is quite excluded not only by the presence of the third child in its cradle, but by the game the other two children are playing with the mask. This is a game proper to the classic Cupid: Ἔρως παίζων προσώπειον Ἡρακλέους πάμμεγα ἢ Τρώας περιεχόμενος. The motive is a common one in Greco-Roman gems and sculpture; from which the artist has borrowed it here, just as Michelangelo borrowed it in his famous later drawing of a Bacchanal of children at Windsor. But in a scheme for a Holy Family it could not possibly find place.

(See Robinson, *Critical Account*, p. 103, and Berenson, *Florentine Drawings*, vol. I, pp. 239-41, and vol. II, no. 2943.)

Red chalk.

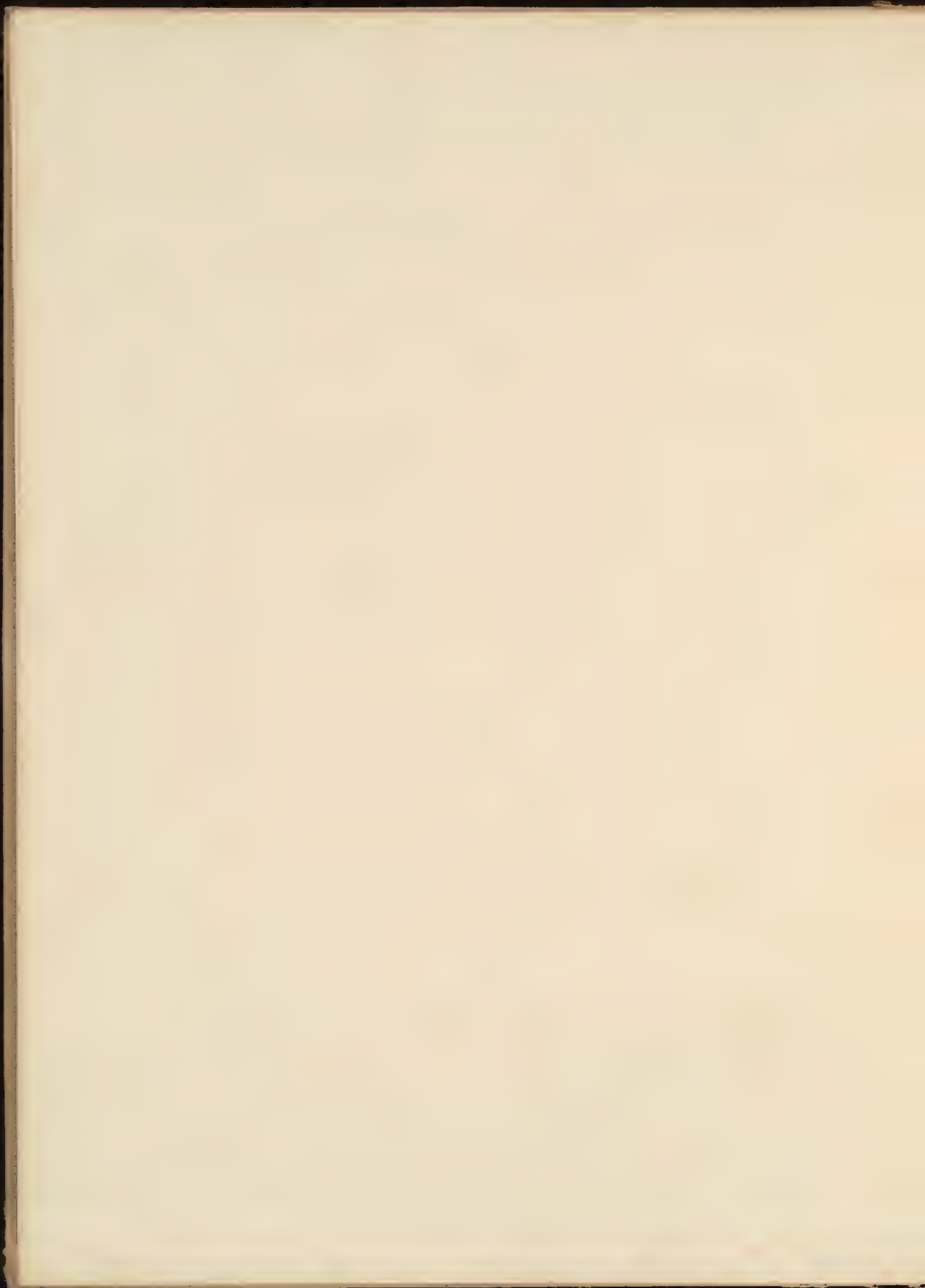
Christ Church.—Collection, Guise.

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## SEBASTIAN DEL PIOMBO

### SKETCH FOR A DESCENT FROM THE CROSS

THE dead body of Christ, seen in full front and hanging over sideways to the left, has been removed from the Cross and is being lowered to the ground by a group of five male and one female disciples, with apparently another figure imperfectly made out behind the head and right shoulder of Christ, and yet another figure of a man with his arm raised and head thrown back in an attitude of lamentation lightly sketched in the background. After the body of Christ, the figures which are most made out are those of the male disciple, presumably St. John, who half kneels to sustain the weight of the corpse and on whose shoulder rests its right leg and flank; the female mourner, presumably Mary Magdalene, who supports the left thigh; and the man standing behind and over her who lowers the left arm.

At first sight this effective drawing has quite the look, as it has always had the reputation, of being by Michelangelo. But a closer study betrays that this appearance is superficial, and that the sketch, though conceived wholly in the spirit and under the influence of the great master, has weaknesses of which he could never have been capable. Thus of the woman supporting the thigh of Christ, the body, head and arm are neither rightly proportioned nor attached. Neither the standing nor the half-kneeling leg of the man towards the left is placed or drawn with any science or certainty. The foreshortened head of Christ himself is but fumblingly and doubtfully suggested; and in the features of all the heads that are shown there is a similar quality of fumble and uncertainty. This quality is quite different from mere slowness and swiftness of execution: a master like Michelangelo is never more certain than when he is most slight. The expressions of despair in the faces of the men both to the extreme left and the extreme right are exaggerated to the point of grimace; the touch with the chalk generally is loose and evasive of difficulties. In a word, we have here the handiwork not of Michelangelo himself, but of a sympathetic and specious imitator who as a draughtsman lacks the stern Florentine training, and is working in a style of which he is not naturally master. The drawing, like that preceding it, belongs to a group which Prof. Wickhoff first separated and Mr. Berenson enlarged, and which both writers, the latter with more fullness of comparison and detail, have shown reasons for taking away from Michelangelo and giving to his Venetian follower Sebastian del Piombo. So far at least as concerns this drawing and some others of the group, I cannot but think the reasons for this transfer convincing.

(See Robinson, *Critical Account*, p. 36, no. 47, and Berenson, *Florentine Drawings*, vol. II, no. 2491.)

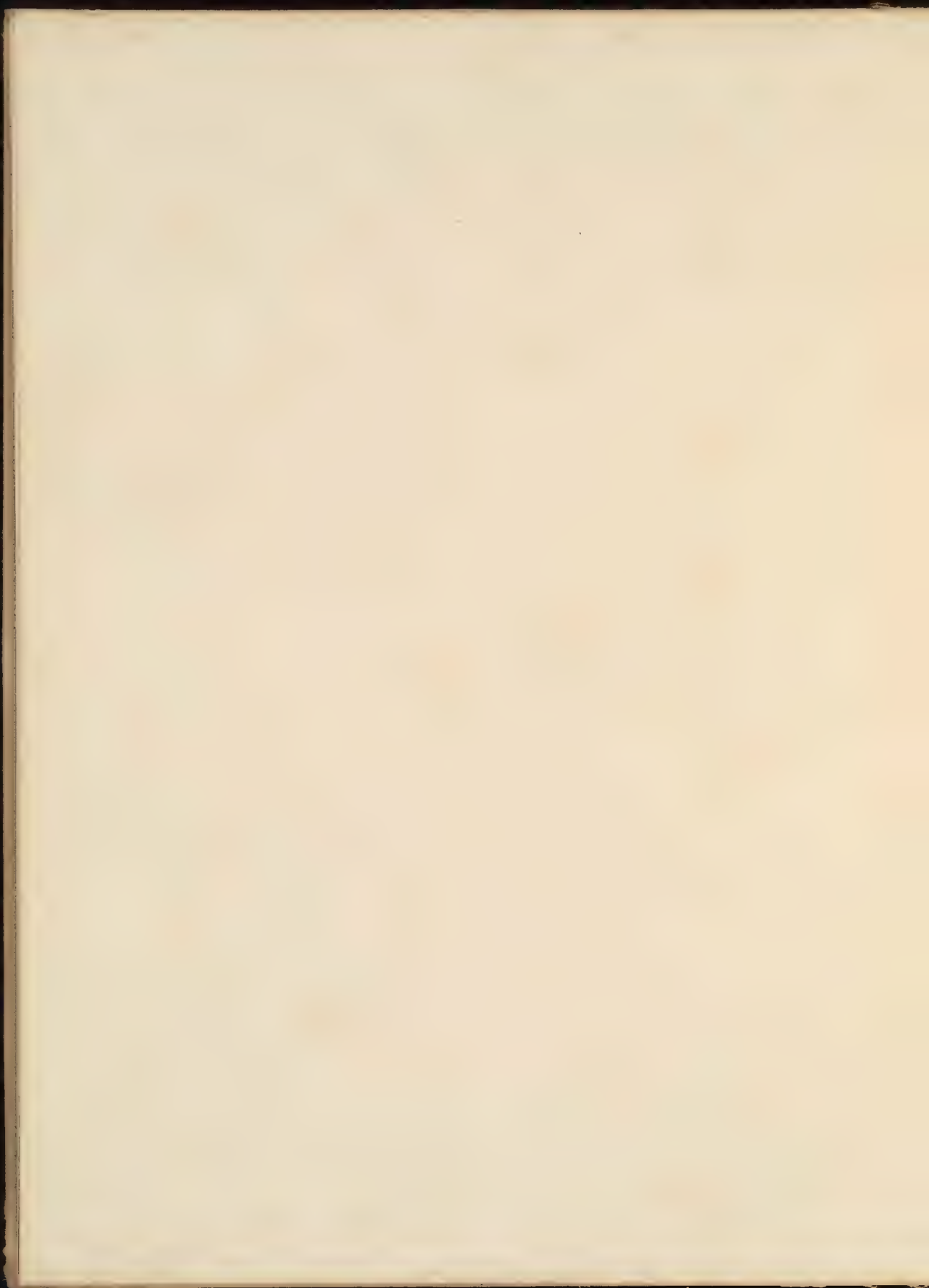
Red chalk.

University Galleries.—Collections, Denon, Lawrence.









## RAPHAEL

### SKETCH FOR THE VIRGIN WITH THE GOLDFINCH

THE Virgin, seated in full face with head inclined forward, seems to be giving a reading-lesson from a book held in her right hand to the Child Christ, who stands between her knees, resting his right foot on hers and extending his right hand to the pages of the book which she holds open on her lap. Beside her to the left stands the infant Baptist seen in profile facing Christ.

This sketch should be compared with those on the sheet previously reproduced (Part I, No. 7). It is a kind of combination of the two motives there set down, but more akin, of the two, to the reading motive of the smaller sketch: only now, instead of reading herself, the Virgin is teaching the Child to read. In the picture as finally carried out, Raphael treated the reading as interrupted, transferring the book to the Virgin's left hand, and engaging the Child Christ's attention upon the goldfinch which the Baptist (by a return to the motive of the larger sketch on the first sheet) brings him; while with her head somewhat more raised and turned towards the left she looks kindly at the child Baptist, laying her right hand encouragingly on his shoulder. The present intermediate sketch is a thoroughly happy and accomplished example of Raphael's Florentine manner at its best: striking alike by natural charm of motive and feeling, skilful and unforced rhythm in the building up of the pyramidal group, and perfect expression of form and relief by the simplest possible means.

(See Robinson, *Critical Account*, p. 171, no. 49.)

Pen and bistre.

University Galleries.—Collections, Antaldi, Lawrence.







RV



## RAPHAEL

### STUDIES FOR THE FIGURE AND FEET OF THE INFANT CHRIST

THE Infant Christ is conceived as standing on his Mother's foot and leaning against her knee while he looks up into her face; and the child model has been posed accordingly; but the Virgin's shape is nowhere shown or suggested even in outline. The Child stands with his weight thrown on the right foot and his left foot a little drawn back, the legs and lower trunk seen nearly in full face, the chest and shoulders turned somewhat to the right and the lifted head still more so. The whole figure is modelled pretty fully in light and shade, especially the legs, and at the right hand of the sheet are four separate studies for the resting left foot, in each case drawn back to a somewhat different angle and varying in scale.

This fine and careful study is for one of Raphael's best known Madonnas, the *Belle Jardinière* at the Louvre (1507-8), and in carrying out the picture was adopted almost without change. It is an excellent example of Raphael's manner towards the close of his Florentine period, and shows him working with more finish and completeness than the last illustration, if scarcely with so inspired a charm. The choicest piece of drawing on the sheet is the uppermost of the four separate studies of the foot.

(See Robinson, *Critical Account*, p. 173, no. 50.)

Pen and sepia.

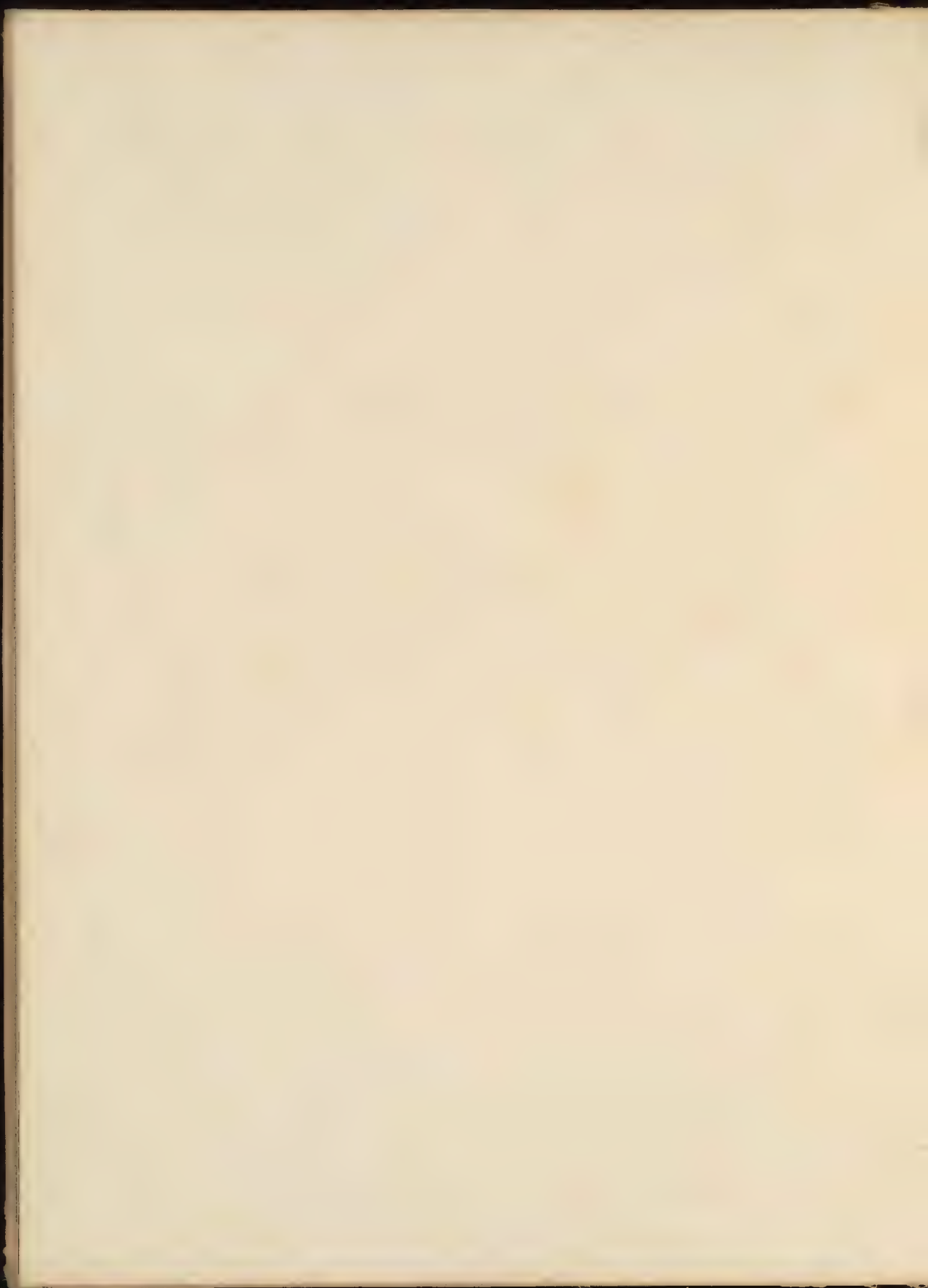
University Galleries.—Collections, J. D. Boehm and Chambers Hall.





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## RUBENS

### STUDY OF THE TORSO OF A MAN

**T**HE athletic naked body of a man thrown backwards from the hips with the arms spread out as if to sustain or thrust up a weight. The point of view is from behind the right shoulder.

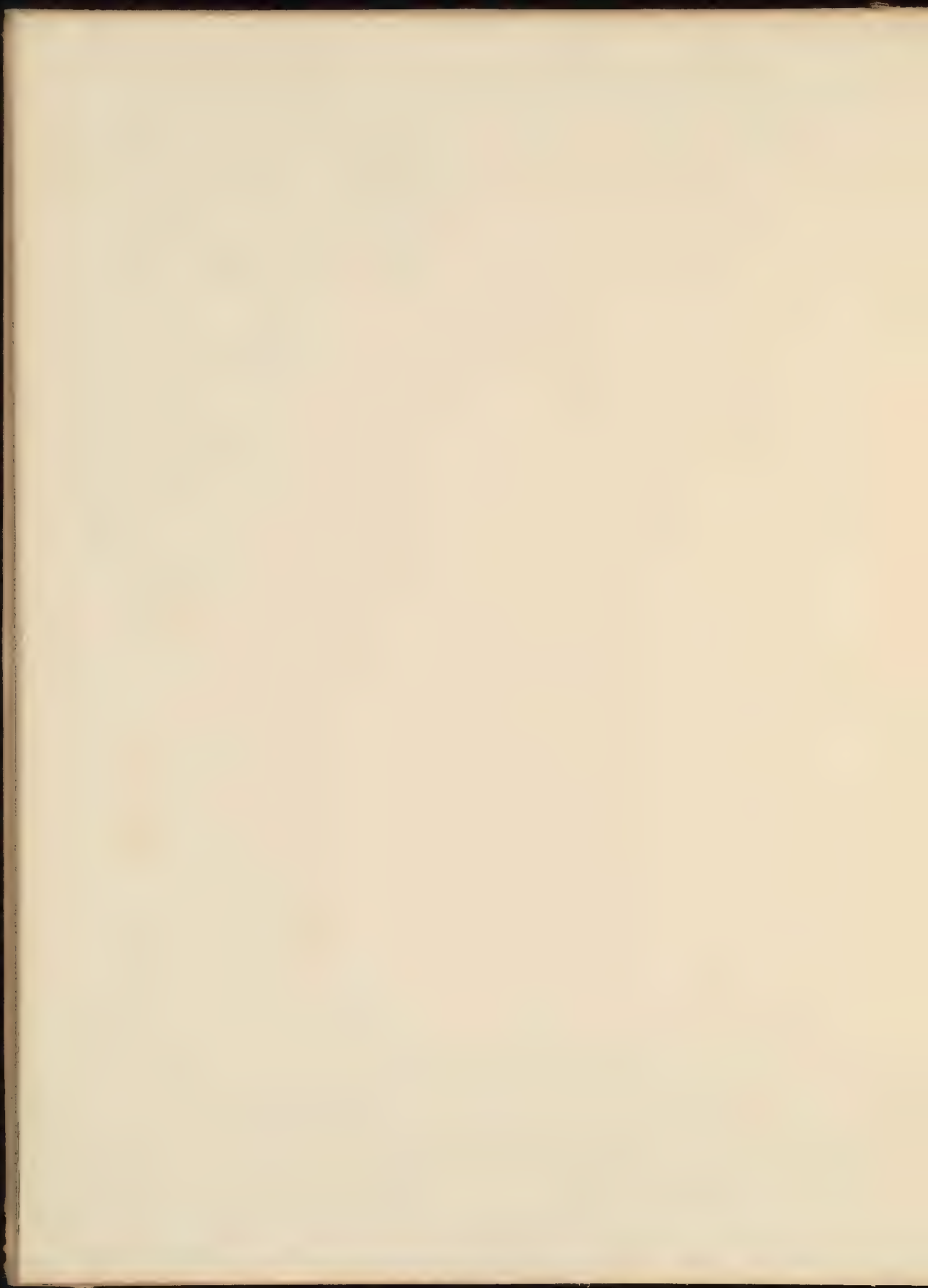
This study, in the most powerful and brilliant manner of the master, is for the figure of the executioner who bears the chief part in the act of raising the Cross into position, in the central panel of Rubens's famous picture of the Elevation of the Cross in Antwerp Cathedral, for which there is an original oil-sketch at Dorchester House. In the picture the age of the man is changed, his head being represented as entirely bald; but the attitude and expression of muscular tension remain almost exactly as in the drawing.

Black and white chalk.

University Galleries.—Collection, Chambers Hall.









## VAN DYCK

### STUDY FOR A FIGURE OF CHRIST MOCKED

CHRIST, stripped from the waist upwards, is seated in full face with his wrists crossed before him and his head sunk towards his left shoulder in the attitude and with the expression of suffering.

A study of remarkably fine quality and feeling for the master's early picture of the Mocking of Christ, painted before he left Antwerp for Italy in the autumn of 1621. Two slightly varying versions of this picture exist; one which belonged originally to the painter's teacher Rubens, and is now preserved in the Gallery at Madrid, another which after various vicissitudes found its way in the middle of the last century to the collection of the King of Prussia, and thence to the Berlin Museum. The principal figure in either picture is almost identical with this sketch, except that the expression of the face is less poignant, and that a rope has been added about the wrists. A first idea for the whole composition, rather extravagantly designed and lacking distinction, was in the collection of the late M. Dutuit.

Black chalk.

University Galleries.—Collections, Lanckrink, Richardson, Hudson, Reynolds, Chambers Hall.







## VAN DYCK

### STUDY FOR A MAN'S PORTRAIT

LONG half length; the sitter is upright and seen nearly in full face, turning very slightly towards the right: he wears a coat with deep cuffs and broad falling collar; a sash or ribbon, probably that of some order or dignity, passes over his right shoulder; the thumb of his left hand is inserted in this sash; his right hand rests on a bundle of draperies or papers. The head is held erect, somewhat back, and the features are those of a middle-aged man of authority and breeding.

A typical example of Van Dyck's masterly manner of seizing in this material the essential structure and expression of a sitter's head, body and hands. Many similar drawings by him are extant, but scarce any of finer quality. I have not been able to ascertain who is the sitter or whether any corresponding painted portrait exists: none such has been engraved in the series known as the *Iconographie*.

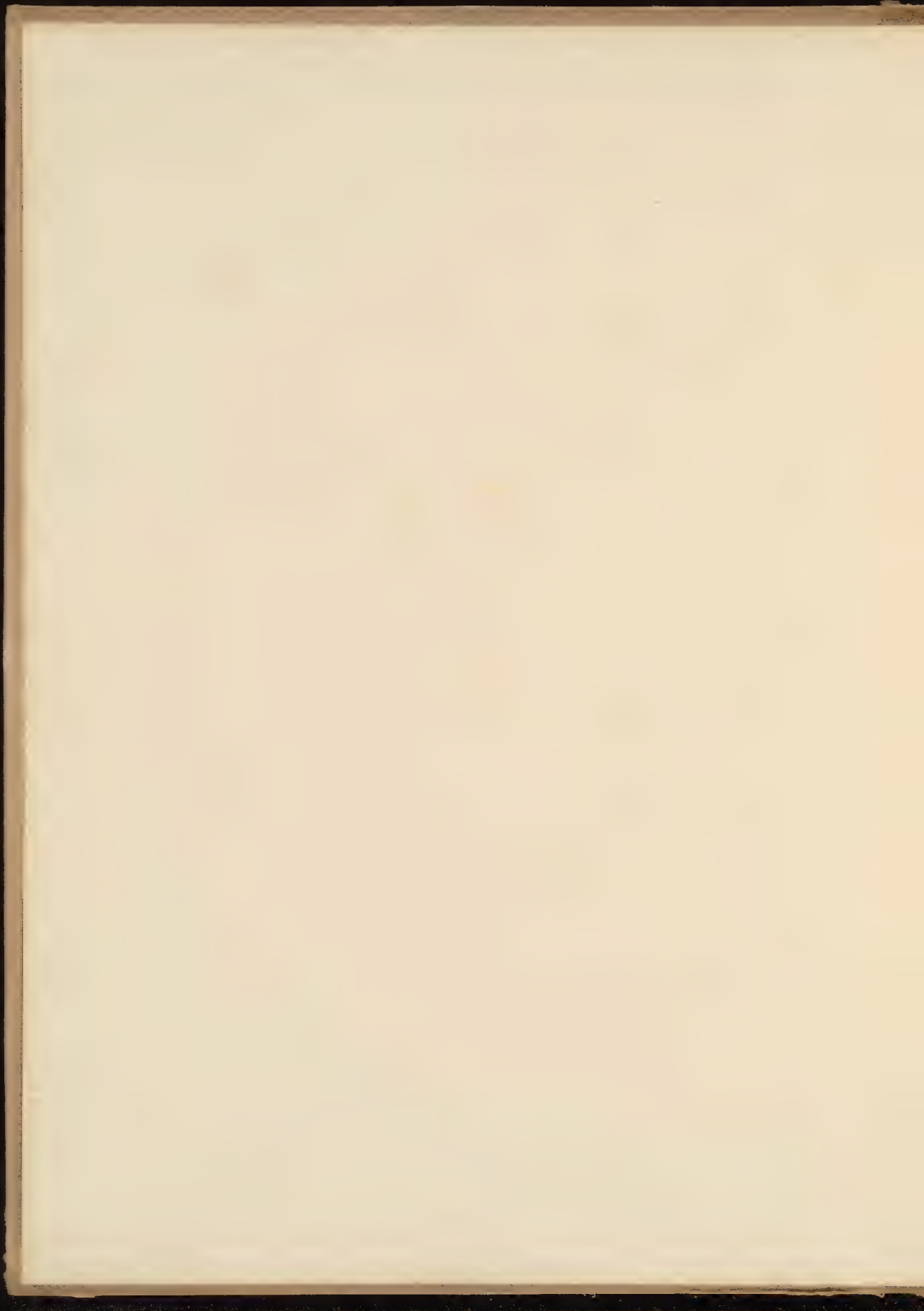
Black chalk touched with white on grey paper.

Christ Church.—Collection, Guise.









## (A) FURNERIUS

### VIEW OF AMSTERDAM

A BROKEN swampy foreground; beyond it a river, and beyond that a town with steeples, windmills, and houses partly in light and partly darkened under cloud. In the lower left-hand corner, the signature *A. Furnerius*.

An excellent small example of a rare Amsterdam artist, Rembrandt's pupil and junior by fifteen years, whose work as a painter is hardly to be found, but whose landscape drawings, preserved at Dresden and elsewhere, show him to have been an apt learner and to have caught much of his master's spirit in rendering with pen and brush the character of Dutch scenery and atmosphere.

Pen and water-colour wash.

University Galleries.—Collection, Chambers Hall.

## (B) REMBRANDT

### VIEW OF A RIVER AND FARMHOUSE

A CROSS the foreground, a river or pond with sedgy banks: at one point, where a path comes down to the water, a woman kneels washing clothes from a wooden staging. A little way back, nearly the whole space is filled by a thatched house with two chimneys, from one of which issues smoke, with a barn higher than the house adjoining it on the right. A tree grows in the centre close to the house, and in the shadow a little to the right are four figures, three seated and one standing. Beyond the end of the house to the extreme left grows a tree leaning away from the house: under the tree is seen the figure of a man carrying a load, and in the distance beyond, a level horizon apparently of sea.

A fine example in Rembrandt's rich and broad style of landscape work; but the scheme gives little scope for his peculiar gift of dealing with remote planes and aerial distances.

Pen and water-colours.

University Galleries.—Collection, Chambers Hall.









## PAUL POTTER

### LANDSCAPE WITH FIGURES AND CATTLE BESIDE A RIVER

**I**N the foreground a river with bulrushes, water-lilies and young ducks. On a tongue of land two cows standing and one seated in the shadow of tall trees. At the edge of the river a woman crouches scrubbing out a pail: another pail is to the right of the seated cow, and beyond it, in shadow, a man leaning against a tree with a dog beside him. The reflections of the cows and woman are clearly defined in the river. In the left lower corner the signature *Paulus Potter*.

Sketch for the composition of a picture formerly in the Choiseul collection and now in that of the Six family at Amsterdam. Vigorous work, with a breadth of manner somewhat unusual in this artist: but considerably injured by rubbing.

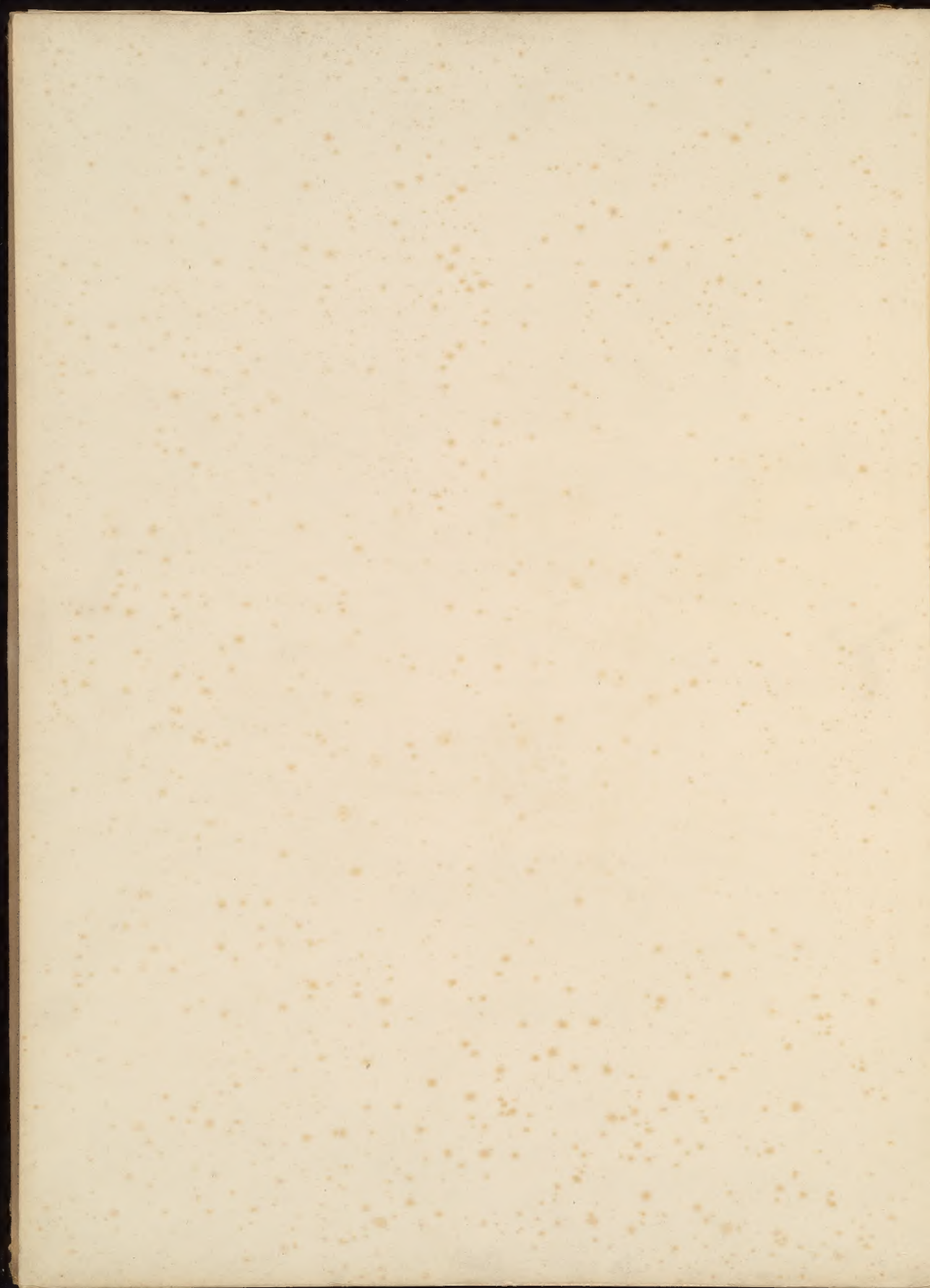
Black and white chalks on a rough brownish paper.

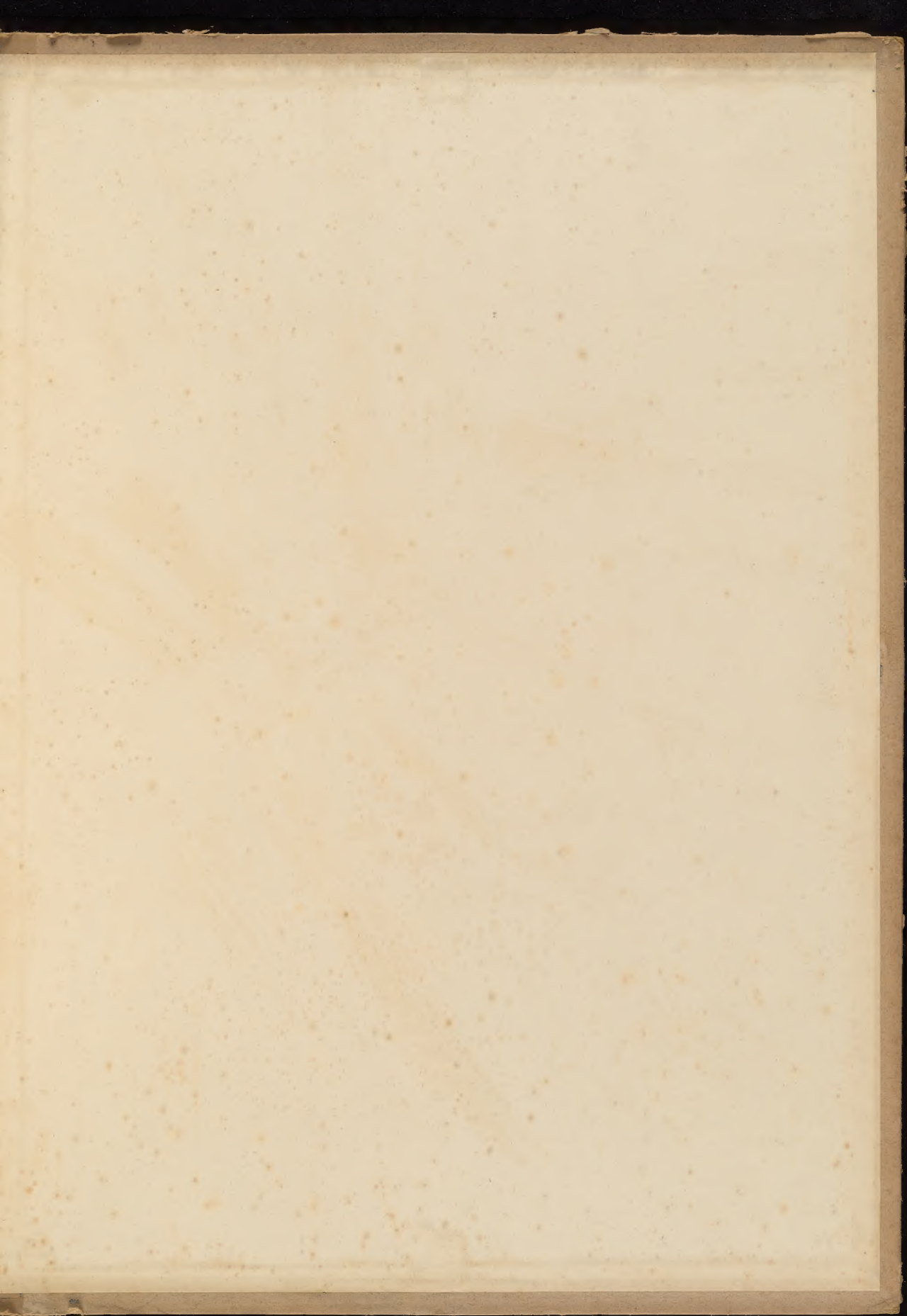
University Galleries.—Collection, Chambers Hall.













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